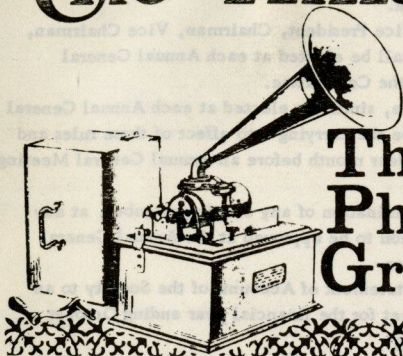


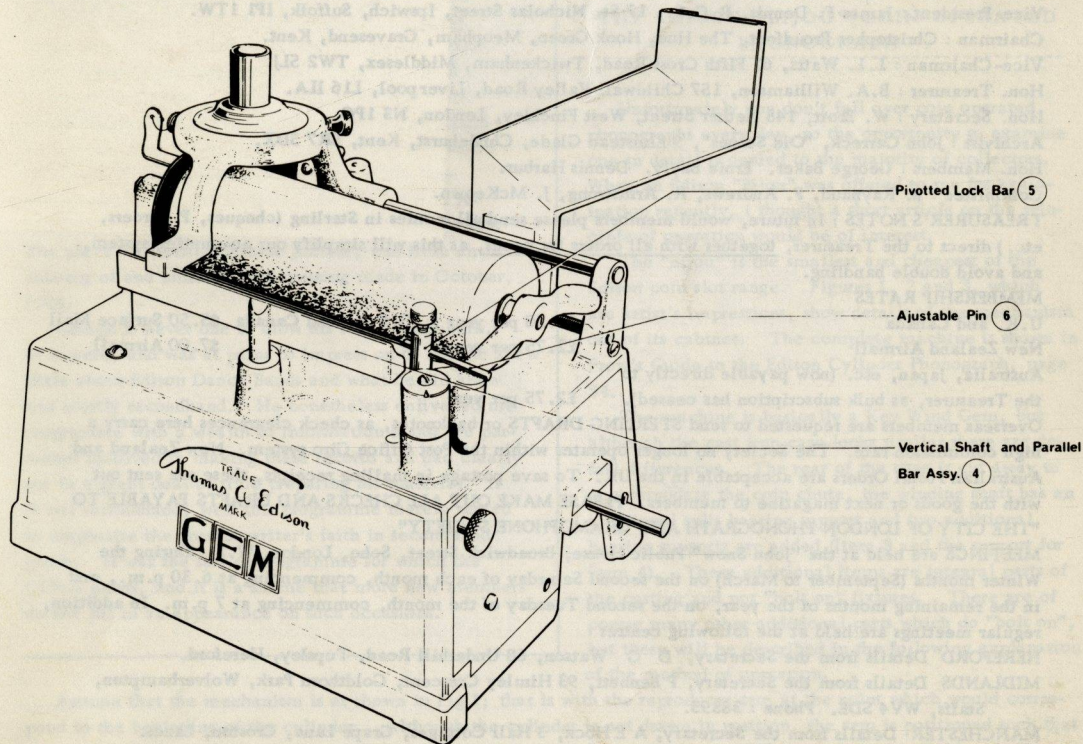
The Hillandale News



The official journal of the
**The City of London
 Phonograph and
 Gramophone Society**
 inaugurated 1919

NO. 86

OCTOBER 1975



EDISON "BIJOU" COIN SLOT PHONOGRAPH MECHANISM

Fig.1 Front View

SOCIETY RULES

1. That the Society shall be called THE CITY OF LONDON PH and that its objects shall be the social intercourse of its members and the study of sound reproducing apparatus, as well as its application.
2. That the Officers of the Society shall consist of a President, Secretary, Financial Treasurer and Meeting Secretary, who shall meet in Meeting in October, and who shall be ex-officio members of the Society.
3. That the management of the Society be vested in a Committee of Management, and with power to co-opt, and that its duties shall be to carry out the objects. Written notice must be given to the Secretary one month of any resolution proposing to amend these rules.
4. New members (ladies or gentlemen) may be elected on the next meeting of the Society on the payment of an annual subscription, which is renewable twelve calendar months thereafter.
5. The Financial Treasurer shall, once in every year, submit a Balance Sheet to an Auditor elected by the Society and shall furnish a Balance Sheet for the inspection of members at each Annual General Meeting.

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TREASURER'S NOTES : In future, would members please send all notices

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U.K. and Canada	£1.50 per year	U.S.A. and Canada	\$5.50 Surface Mail
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Overseas members are requested to send **STERLING DRAFTS** or banknotes, as check clearances here carry a high commission rate. The Society no longer operates within the Post Office Giro system. New Zealand and Australian Postal Orders are acceptable in the UK. To save postage in mailing receipts, these are sent out with the goods or next magazine to members. **PLEASE MAKE OUT ALL CHECKS AND DRAFTS PAYABLE TO "THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY".**

MEETINGS are held at the "John Snow" Public House, Broadwick Street, Soho, London, W.1. During the Winter months (September to March) on the second Saturday of each month, commencing at 6.30 p.m., and in the remaining months of the year, on the second Tuesday of the month, commencing at 7 p.m. In addition, regular meetings are held at the following centres :

HEREFORD Details from the Secretary, D G Watson, [redacted], Tupsley, Hereford.

MIDLANDS Details from the Secretary, P Bennett, [redacted] Goldthorn Park, Wolverhampton, Staffs, WV4 5DE. Phone : [redacted]

MANCHESTER Details from the Secretary, A E Hock, [redacted] Croston, Lancs.

VICTORIA, AUSTRALIA Details from C Gracie, [redacted] Cavendish, Victoria 3408, Australia.

ZURICH, SWITZERLAND Details from the Secretary, Herr W Schenker, [redacted] Zurich, Switzerland.

MEMBERS PLEASE NOTE that all money should now be sent to our **NEW TREASURER**, B A Williamson, [redacted] Liverpool, L15 1LA.

 ** THE HILLDALE NEWS **

The Official Journal of
 THE CITY OF LONDON PHONOGRAPH &
 GRAMOPHONE SOCIETY
 (Inaugurated 1919)

NO. 86

OCTOBER 1975

 CHAIRMAN'S CHAT

At the July meeting of the CLPGS at the John Snow we were privileged to hear a programme of Edison's discs and cylinders from our President, George Frow. A particularly welcome feature was the use of proper machines to play them on - an Idelia phonograph for the cylinders and a London No. 1 Table Grand for the discs (the latter equipped, incidentally, to play the Edison LPs).

The programme concentrated on dance records and the personnel of the bands recorded. Among these were Jaudas's Orchestra, the Frisco 'Jass' band, the All-Star Trio, Lopez and Hamilton's Kings of Harmony Orchestra, Club de Vingt Orchestra, Atlantic Dance Band, Original Memphis Five, Georgia Melodians, Earl Oliver's Jazz Babies, Al Lynn's Music Masters and the California Ramblers. The last-named was in fact the Golden Gate Orchestra as re-titled on the Edison needle-cut discs of October 1929. The piece we heard, Chinese Jumble, was from an LP dubbing of and unissued test-pressing made in October, 1928.

George is never one to blow his own cygnet horn, as it were, and was at pains to impress on us that he knew little about Edison Dance Bands and what he did know was mostly secondhand. He nonetheless enlivened the programme with a wealth of information about the personnel involved in making these records and had clearly put in a great deal of time preparing his material. If it was secondhand, well this programme merely served to emphasise the present writer's faith in secondhand goods. It was the sort of programme for which the CLPGS exists, and it is a shame that more new members do not put in an appearance on such occasions.

 THE EDISON "BIJOU" COIN OPERATED
 PHONOGRAPH

Unfortunately you don't fall over coin operated phonographs every day, so the opportunity to examine one in detail is denied to the majority of collectors. When an Edison "Bijou" was offered to me for examination recently, I thought a short article on the principle of operation would be of interest.

The "Bijou" is the smallest and cheapest of the Edison coin slot range. Figures 1, 2 and 3, which are artist's impressions, show details of the mechanism out of its cabinet. The complete machine is shown in Frow's Guide to the Edison Cylinder Phonograph, page 54.

The machine is basically a Key Wind Gem, but although the cast iron case looks similar there are detail differences. The rear of the case is cut away to accommodate the coin chute, the winding shaft has an additional split bearing support and two additional bearing supports are added (Item 8 and the support for Item 4). These additional items are integral parts of the casting and not "bolt on" fixtures. There are of course many other additional parts which do "bolt on", but these will be described in the following explanation of the method of operation.

Assume that the mechanism is as shown in Fig 1; that is with the reproducer arm at the point which would correspond to the beginning of the cylinder. Although the cylinder is not drawn in position, the arm is positioned such that the stylus would not make contact with the surface of the cylinder at this stage. The arm is in fact held up by Item 4 which is spring loaded to press upward.

When the winding handle is rotated anti-clockwise two functions are performed. Firstly it starts to wind the spring and secondly it rotates the pawl, (Item 1), which eventually strikes the end of the arm (Item 2) which is pivotted at

the Pivot Bearing (Item 8). The action of the pawl forces down the arm at one end and consequently causes the other end to move in the opposite direction thereby engaging the pin (Item 3). This pin is fixed to the shaft of Item 4.

Thus rotating the winding handle causes Item 4 to be forced downward towards the base of the machine thus lowering the reproducer arm to its playing position. Item 4 is locked in the down position by a spring loaded pivotted lock bar (Item 5) which latches into position when Item 4 is fully down. The winding handle is rotated until the spring is fully wound and although the pawl (Item 1) will continue to force the arm (Item 2) down with every revolution it will have no further effect on Item 4. Moving Item 4 into the locked down position also releases the brake plate (Item 7).

The machine is now ready to play. One penny (old pre-decimal pre-inflation style) is inserted in the coin chute (Item 9) and runs down until stopped by the coin retaining piece (Item 11). The weight of the coin forces down the start bar (Item 10) which is also pivotted at Item 8. The other end of Item 10, under the governor mechanism, is thus forced upwards away from the base of the machine. This action releases a pin (not shown in the drawings) which allows the motor to rotate.

The phonograph then plays the cylinder in the normal way and the reproducer arm approaches the pivotted lock bar (Item 5). When correctly adjusted the reproducer arm should touch the adjustable pin (Item 6) just as the cylinder selection ends. The continued movement of the reproducer arm pushes Item 5 until the latter disengages Item 4 which, by virtue of its spring, flies upwards.

Item 4 pushes up the reproducer arm thus disengaging the half nut drive from the feed screw. Due to the action of the long extension spring (Item 12) the arm is quickly dragged back to its start position and the motor is stopped by the action of the brake plate (Item 7). At the same time, to ensure no free playings are permitted, the coin release arm (Item 13) strikes the spring loaded coin release pawl (Item 14) on its way back to the start position. This action rotates Item 14 slightly, moving the coin retaining piece (Item 11) out of the coin chute and allowing the penny to fall. With the weight of the penny thus removed the start bar returns to its original position engaging the pin on the governor shaft so that the motor cannot run. This completes the cycle and the machine is ready for the next customer.

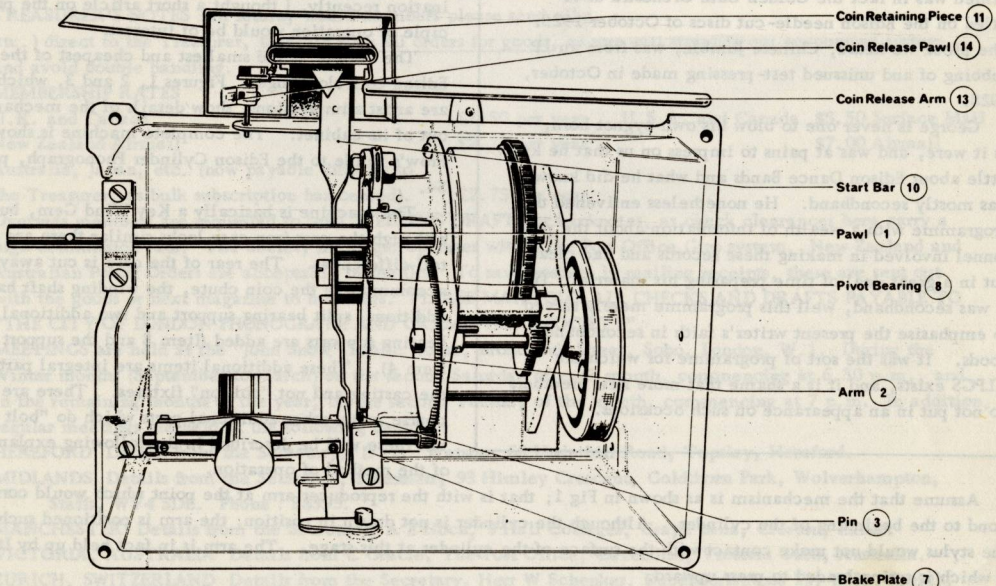


Fig. 2 Underneath View

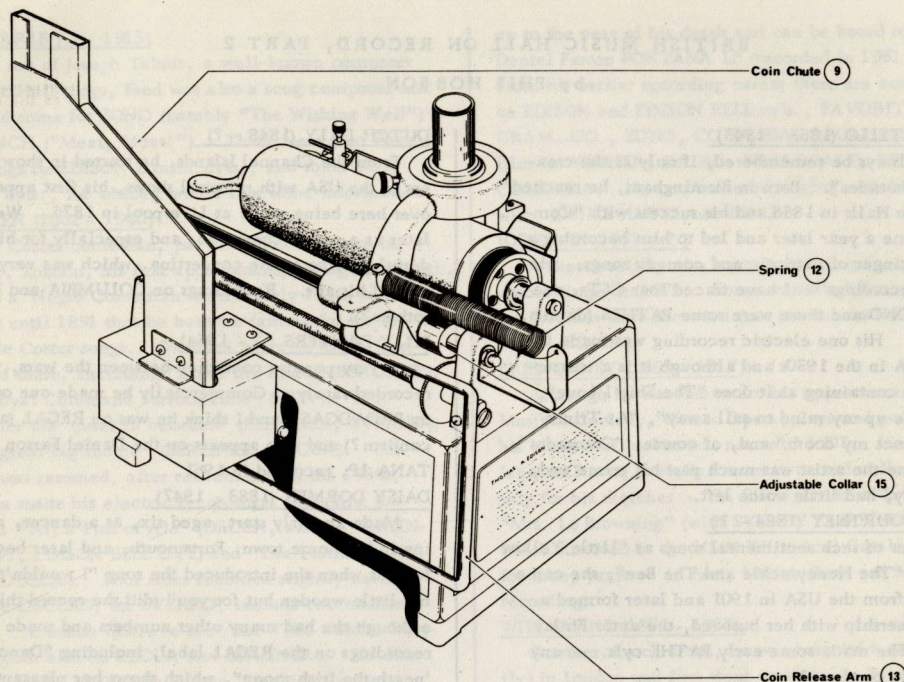


Fig. 3 Rear View

The "Bijou" is only marginally adequate mechanically. Like all Edison phonographs the reproducer arm is driven from start to finish by the action of a half nut engaging a threaded feed screw. Such a mechanism can only transmit a limited amount of power since the half nut, because it is fixed to the end of a spring leaf, will disengage if called upon to transmit too high a load. Bending the spring leaf to exert greater half nut pressure is not permissible beyond certain limits because, apart from the motor power being insufficient, the nut must completely disengage when the reproducer arm is lifted at the end of the cylinder. If it does not the arm will not return to the start position.

It is necessary therefore to make very careful interdependent adjustments to the pull of the return spring Item 12, the engagement of the half nut and the push required to disengage the lock bar (Item 5). For example if the return spring pull is too strong the reproducer arm will not reach the end of the cylinder before the half nut disengages; if the pull is too weak the arm will not return to the start position. Similarly if the spring controlling the lock bar (Item 5) is too strong the half

nut will disengage; if too weak it will not lock Item 4 in position. All friction must be reduced to the lowest possible level particularly in the reproducer arm supports. It is possible to get reliable repeatable results, but a lot of patience is required!

The adjustable collar (Item 15) is not original equipment, but is certainly necessary when using available cylinders today. Its function is to ensure that the reproducer arm returns to a position corresponding to the start of the particular cylinder in use. Due to the wide variations in cylinder dimensions affecting the position of the cylinder on the mandrel, some adjustment is essential to ensure that the stylus does not come down off the record completely or start well into the particular selection.

However the original equipment was merely a thick felt washer and no adjustment was provided. The owner operator must have acquired considerable skill to make a success of the enterprise. I understand these machines were popular on pub bars; if the practice of feeding pub pianos with beer extended to phonograph horns, I cannot see that much financial profit was ever made with the "Bijou".

Mike Field.

BRITISH MUSIC HALL ON RECORD, PART 2

by PHIL HOBSON

TOM COSTELLO (1863 - 1943)

Will always be remembered, if only as the creator of "Comrades". Born in Birmingham, he reached the London Halls in 1886 and his success with "Comrades" came a year later and led to him becoming a favourite singer of patriotic and comedy songs. He left few recordings - I have traced four G&Ts, one side for ZONO and there were some PATHES (details, anyone?). His one electric recording was made for COLUMBIA in the 1930s and although it is a treasureable disc, containing as it does "The Ship I Love", "I've made up my mind to sail away", "At Trinity Church I met my doom" and, of course, "Comrades", by this time the artist was much past his prime and, truth to say, had little voice left.

MAUDE COURTNEY (1884 - ?)

A singer of such sentimental songs as "Little Yellow Bird" and "The Honeysuckle and The Bee", she came to Britain from the USA in 1901 and later formed a stage partnership with her husband, the actor Finlay Currie. She made some early PATHE cyls. - any information on these?

FRANK COYNE (1876 - 1906)

A popular comedian from the late 1890s until his early death. I have only noted one 1903 G&T.

WHIT CUNLIFFE (1876 - 1966)

Here is an artist whose records are still quite well-known among collectors. Born near Manchester, he graduated from concert parties to become very popular on the Halls during the first decade of the twentieth century, with his songs, which were mainly about girls or the seaside (or both!). He was also the composer of "Just a wee Deoch an Doris" (REGAL). Almost any of his songs give a good idea of his bright style, favourites including "It's a different girl again!", "There are nice girls everywhere" and "There's something in the seaside air". He recorded for STERLING and EDISON BELL cyls., BEKA, COLUMBIA, REGAL, PATHE, HOMOPHONE, JOHN BULL, ERA, JUMBO, THE GRAM. CO. and undoubtedly others.

GEORGE D'ALBERT (1870 - 1949)

Was originally a boy soprano with the Mohawk Minstrels, first appearing as a single turn on the Halls in 1884, when he made a great success with the song "Shall I be an angel, Daddy?". He is said to have developed into a fine light comedian and the two records I have show this to be true, especially "Money Talks" (ARIEL) and "Strip the Bed" (PHOENIX). He also made 2 and 4 min. cyls for EDISON. Can anyone report additional recordings?

DUTCH DALY (1848 - ?)

From the Channel Islands, he started in show business in the USA with minstrel shows, his first appearance over here being made at Liverpool in 1876. Well known later as a patter comedian, and especially for his wonderful playing of the concertina, which was very much a part of his act. Recordings on COLUMBIA and REGAL (others?).

BILLY DANVERS (? - 1964)

A very popular comedian between the wars, who recorded rarely. Commercially he made one or two on BROADCAST and I think he was on REGAL (anyone confirm?) and also appears on the Daniel Farson FONTANA LP, recorded in 1961.

DAISY DORMER (1883 - 1947)

Made an early start, aged six, as a dancer, appearing in her home town, Portsmouth, and later became famous when she introduced the song "I wouldn't leave my little wooden hut for you" (did she record this?), although she had many other numbers and made some recordings on the REGAL label, including "Dancing 'neath the Irish moon", which shows her pleasant style to advantage. Does any collector know of others?

LEO DRYDEN (1863 - 1939)

Became known as 'The Kipling of The Halls', from his patriotic songs, made his professional debut in his home town, London, in 1881. His big success "The Miner's Dream of Home" (BERLINER) came in the late 1880s and "Bravo, Dublin Fusiliers!" (EDISON BELL cyl.) was also a great favourite. There are seven recordings for BERLINER and one for EDISON BELL cyls. He made a "come-back" in the 1920s and is thought to have recorded for DUOPHONE at this time (confirmation). T.E. DUNVILLE (1870 - 1924)

Billed as 'The Evening Breeze', he appeared as an eccentric comedian from 1887 and was famed for his nonsense songs. Tragically, believing his career to be finished, he committed suicide. There were five recordings on EDISON 2 min. cyls. and he is rumoured to have made discs for an unspecified company. Any news of the existence of any of his recordings would be more than welcome.

MAY MOORE DUPREZ (1885 - 1946)

This American born comedienne and dancer, who had her career here from 1900 to 1916, made some discs for REGAL and, judging by those I have heard, her fame was certainly not due to her voice, which is unremarkable in songs of the 'Pseudo-Dutch' type.

FRED EARLE (? - 1915)

The son of Joseph Tabrar, a well-known composer of Music Hall songs, Fred was also a song composer and recorded some for ZONO (notably "The Wishing Well") and CINCH ("Meat, Meat!"). There were also three recordings on EDISON 2 min. cyls., and some early PATHE cyls., for which I would like some information.

GUS ELEN (1862 - 1940)

The Coster comedian, par excellence! Born in Pimlico, London, his first appearances, strangely enough, were as a 'Negro Comedian' in the early 1880s and it was not until 1891 that he became famous for his inimitable Coster songs. Over the years he had a long string of these, including "Down the Road" (BERLINER), and "Royal Command Performance" (HMV), "If it wasn't for the 'ouses in between" (BERLINER, STERNO), "It's a great big shame" (BERLINER, DECCA). His career was resumed, after retirement, in the 1930s, when he made his electric recordings, including the glorious "Arf a Pint of Ale" (DECCA, also on BERLINER, G&T, EDISON BELL CYL) and "The Postman's Holiday" (DECCA). Four sides recorded slightly earlier than the DECCAS, for STERNO, include two masterpieces, "'E dunno where 'e are" and "The Golden Dustman" (both also on DECCA and BERLINER). He also appears on the HMV Jack Hylton 'Smoking Concert, No. 2' and the 1935 Royal Command Performance (again HMV). He made acoustic recordings for BERLINER, G&T, ZONO (certain titles also on CINCH and ARIEL) and 2 min. cyls. for EDISON and EDISON BELL. Absolutely all titles are collectable - a sterling artist in every way!

G.H. ELLIOTT (1882 - 1962)

Someone, who as 'The Chocolate Coloured Coon' is still fresh in the memory of many. Although born in Great Britain, he was taken to the USA as a child, and made appearances there with a minstrel troupe, coming back to England and making his London debut in 1902. One of his earliest successes was "I'se a-waiting for you, Josie" (BROADCAST, COLUMBIA, earlier on FAVORITE), while later immortal numbers include "Hello, Susie Green" (WINNER, COLUMBIA), "Sue, Sue, Sue" (BROADCAST, COLUMBIA), "My Southern Maid" (WINNER, ZONO, COLUMBIA), "I want to go to Idaho" (REX, COLUMBIA) and, of course, "I used to sigh for the silvery moon" (BROADCAST, COLUMBIA). Although he was compared to Eugene Stratton, their two styles were somewhat different, for Stratton's forte was his dancing, but Elliott had the much better voice. After Eugene Stratton's death, some of his songs were taken up by G.H. Elliott, including "Lily of Laguna" (RADIO, BROADCAST, COLUMBIA). He worked right

up to the year of his death and can be heard on the Daniel Farson FONTANA LP (recorded in 1961). From his earlier recording career there are acoustics on EDISON and EDISON BELL cyls., FAVORITE, GRAM. CO., ZONO, COLUMBIA, REGAL and electrics for WINNER, RADIO, BROADCAST, REX, COLUMBIA. He can be heard singing with his first wife, EMILIE HAYES, on ZONO.

JOE ELVIN (1862 - ?)

A sketch artist, who started as a clog dancer and comic singer in 1872. Some truncated versions of his sketches were recorded (not too successfully) for ZONO (CINCH).

FRED EMNEY (1865 - 1917)

Although he was known for his appearances in Musical Comedy, Comic Opera, plays and pantomime, his Music Hall debut was not until 1907. He was later in Revue. He is known to record collectors only for his sketches - "A Sister to Assist 'Er" and "Mrs. Le Browning" (with SYDNEY FAIRBROTHER), which survived in the HMV 'Historical Catalogue' for many years - in fact, I think these are his only recordings.

WILL EVANS (1875 - 1931)

Another sketch artist, he was born (of a stage family) in London and first went on stage (in Panto) at the age of six. Came to the fore in the 1890s with burlesque sketches, later making some silent films and becoming something of a playwright. Such sketches as "Building a Chicken House" (ZONO, WINNER) suffer on record without the stage 'business', but some of the songs with patter, like "The Jockey" (POLYPHON, PILOT, EDISON BELL 2 min. cyl.) are still enjoyable. Many other recordings for THE GRAM CO., ZONO, POLYPHON, PILOT, REGAL, BELL DISC, WINNER, EDISON 2 & 4 min. cyls., EDISON BELL cyls and certainly other companies.

JAMES FAWN (1850 - 1923)

A very prominent Music Hall performer in the 1880s and 1890s. His "Ask a Policeman" is the only song associated with him that is still remembered. As far as I know, he has left us only one recording, a 7" G&T of 1903.

HAPPY FANNY FIELDS (1881 - 1961)

An American who had great popularity over here with her Dutch character songs until 1913, when she retired. Judging by recordings, her style is rather hard to take, with its heavy 'Pseudo-Dutch' accent and the songs are not particularly memorable. All her recordings were (I think) on the JUMBO label.

TOM E. FINGLASS (? - ?)

Known as 'The Original Cowboy Coon' (!), he

also made at least one film and several PATHE discs. Information on career, please
ED E. FORD (? - ?)

From Australia - in London from 1906 (billed as 'The Popular Sundowner'). He seems to have been adept at inebrate studies like "Good Old Harry" (REG-al). Details of any further recordings would be appreciated.

HARRY FORD (? - ?)

Again, I know little about him. I have seen his name mentioned as a popular singer of comic songs, some of which he recorded for G&T, BEKA, COLUMBIA-RENA and EDISON BELL cyls.

FLORRIE FORDE (1876 - 1940)

The greatest singer of chorus songs, she was born in Melbourne, Australia, making her first appearances in her mother country, where she became known as 'The Australian Marie Lloyd'. She had immediate success on her arrival here in 1897 and was a top star until her death. The long string of songs she made famous includes "Down at the Old Bull and Bush" (ZONO, G&T, IMPERIAL, RADIO, EDISON BELL and EDISON 2 min. cyls.), "Oh, Oh, Antonio!" (ZONO, IMPERIAL, EDISON 2 min. cyl.), "She's a Lassie from Lancashire" (ZONO, IMPERIAL), "Has Anybody here seen Kelly?" (RADIO, IMPERIAL, EDISON 4 min. cyl.), "Flanagan" (IMPERIAL, EDISON 4 min. cyl.), "Hold your hand out, Naughty Boy!" (IMPERIAL, EDISON BLUE), "Hello, hello, who's your lady friend?" (IMPERIAL), "It's a long way to Tipperary" (chorus only on COLUMBIA, REGAL) and "Pack up your troubles" (REX). (All of these are on the COLUMBIA and REGAL medleys - choruses only). Some of her records were of inferior songs, but there is usually something to enjoy in most, for her vibrant voice and straightforward delivery were made for the gramophone. Acoustic recordings for G&T, ZONO, (some on ARIEL), REGAL and EDISON 2 and 4 min., EDISON BLUE, EDISON BELL, STERLING and LAMBERT cyls. Electric recordings for COLUMBIA, REGAL, IMPERIAL, RADIO and REX.
GEORGE FORMBY (Senior) (1875 - 1921)

Although billed as 'The Lad From Wigan', he was actually born in Ashton-under-Lyne. After becoming very popular at Northern Music Halls, he came to London in 1899 and made a hit. He had the great misfortune to suffer from TB, but even the effects of this were worked into his act. The 'gormless Northerner' was portrayed in most of his songs, such as "John Willie, come on!" (JUMBO, PATHE, EDISON 2 min. cyl.), "Standing on the corner of the street" (JUMBO, PARLOPHONE, EDISON 4 min. cyl.) and "Playing the game in the West" (JUMBO, PARLOPHONE, EDISON 4 min. cyl.). I must say that his style does not greatly appeal

to me, but he was a good artist and is still a great favourite with record collectors. He is, of course, the father of the later GEORGE FORMBY (1905 - 1961). Further records on ODEON, ARIEL, ZONO, COLISEUM, SCAIA and VALKYRIE.

VIVIAN FOSTER (? - ?)

He graduated from concert parties, via revue, to the Music Halls, where his patter as 'The Vicar of Mirth' was well-known and some of his records (made for COLUMBIA) are still amusing.

TOM FOY (1889 - 1917)

I don't know much about his career (help!), but he was billed as 'The Yorkshire Lad' and his patter and songs (notably "My Girl's Promised to Marry Me" (ZONO) were popular in the early days of the gramophone. Recordings for WINNER, ZONO, HMV, ARIEL, some of the latter issued under the name of 'Charley Goodman'.

HARRY FRAGSON (1869 - 1913)

Born in London, he was actually half Belgian and his stage debut was in Paris in 1886, where he became a big star. His first London appearance was not until 1905 (in Panto). He sang mainly his own songs, accompanying himself at the piano. His career was terminated prematurely, for he was shot dead by his mad father. Records he made show that he had plenty of personality and even the English songs have a certain French touch about them - witness "Come to Lunch" and "The Bandbox Girl" (both PATHE). Recordings (many for the French market) on PATHE, ZONO, HMV and EDISON 2 min. cyls.
W.F. FRAME (1848 - 1919)

A Scottish comedian, whose career was made mainly there, although he was seen in London from 1905. Recordings for BERLINER, ZONO and EDISON BELL cyls.

HARRY FREEMAN (? - ?)

From Birmingham, he was on stage from 1878 and in London from 1881, becoming a popular comedian. I have only traced one recording (for ZONO).
WILL FYFFE (1885 - 1947)

In my opinion, the greatest Scottish character comedian - in spite of Lauder! After a spell as an actor and in revue, he decided to go on the Halls, using material originally written by himself for other Scottish comedians (including Sir Harry) and turned down by them. Such was his success that, after his first appearance in London in 1921, he was on the bill of the next Royal Command Performance! His acting experience stood him in good stead for he created many character parts, including "The Gamekeeper", "The Railway Guard", "Dr. McGregor", "Daft Sandy" and of course songs like "I'm Ninety-Four Today"

and the immortal "I Belong to Glasgow". All of these were recorded on COLUMBIA and/or REGAL. He also made a number of films.

BARCLAY GAMMON (1867 - 1915)

After some experience as a semi-professional, he achieved great success at the Palace Theatre with his topical and satirical songs at the piano. Heard sixty-odd years later, it is hardly surprising that these have not worn too well, but his clever musical variations are still enjoyable. Recordings for ODEON.

GERTIE GITANA (1887 or 1889 - 1957)

Born in Hanley, Staffs. she started her career when still a child, progressing to London in 1900, where she became immediately popular, especially at the Holborn Empire. Her main claim to immortality was as the interpreter of sentimental songs, which she sang in a clear high soprano voice. "Silver Bell" (JUMBO, ARIEL, RADIO), "Dear Louise" (REGAL) or "Never Mind" (JUMBO) are not so well-known today as those two lovely old 'pub-crawlers' "When I leave the world behind" (REGAL) and "Nellie Dean" (JUMBO, ARIEL, RADIO), the last of which she was still singing in 1948, when with her husband, Don Ross' company 'Thanks for the Memory' at the Royal Command Performance.

Acoustic records for JUMBO (some on ARIEL and SCAIA), ZONO (some on ARIEL), REGAL, SILVERTONE. One (?) electric for RADIO.

SANDY GLEN (? - ?)

A Scottish character comedian, of whose career I have no details. Recordings for JUMBO.

SHUAN GLENNVILLE (1884 -)

This popular Irish comedian had his earliest experience on the dramatic stage at the Abbey Theatre, Dublin, where his mother was manageress and didn't reach the Music Hall stage until 1906 (in London the following year). Became very popular, also in Panto and Musical Comedy. He recorded some of his songs for REGAL (including a duet with his wife DOROTHY WARD), but does not seem to have committed to wax his hit "If you're Irish, come into the parlour".

WILSON HALLETT (? - ?)

Again, no details of his career seem to be available, but from his records he appears to have been a character comedian, who also specialised in 'Coon Songs' and whistling monologues. He can be found on BERLINER, GRAM. CO., ZONO, ODEON, NICOLE, EDISON 2 min. and EDISON BELL cyls.

TED HANLEY (? - ?)

Only known to me as the brother of ALEC HURLEY (q.v.). There is one very early BERLINER recording of him listed.

ERNEST HASTINGS (? - ?)

An 'Entertainer at the Piano', who appeared at the

Royal Command Performance of 1919 and was popular throughout the 1920s. Some of his monologues, like "My word, you do look queer!" (HMV), were later taken up by Stanley Holloway. Recordings for WINNER, COLUMBIA and HMV.

LIL HAWTHORN (? - ?)

A lady from the USA, who had been in opera there before she came to London, 1896, in an act with her two sisters. After their retirement she went solo, singing such American songs as "Sweet Rosie O'Grady" and English ones like "I'll be your sweetheart". She recorded both of these (and others) for BERLINER in 1899 and there were some later discs for G&T and ZONO.

DICK HENDERSON (? - ?)

Now only known as the father of the present Dickie Henderson, he had quite a long career as a comic and singer of sentimental and comedy songs, which of the latter "Yorkshire" is a pleasant example. This and others were recorded for IMPERIAL.

HAMILTON HILL (? - ?)

From Australia, he was more of a concert singer, but as one of the original singers of "Goodbye, Dolly Gray" and "Farewell, my Bluebell" is obviously important. His songs were not presented in character, but were just sung (in a good baritone voice, it must be admitted) sometimes to the accompaniment of illustrative lantern slides. Many recordings for G&T, ZONO, NICOLE, PATHE discs and cyls., EDISON 4 min. and EDISON BELL cyls.

(To be continued).

AN INVITATION TO GIGLI

by JOHN STANNARD

Acoustic gramophone owners and collectors will soon inform you that Enrico Caruso was the greatest tenor that ever lived. That Caruso made the classical record popular. Some will even declare that his singing promoted the sales of gramophones.

This may be the case, but let us consider then the tenor who had to follow in the footsteps of Caruso, to sing with power and lyrical beauty, as is the fact of Beniamino Gigli who climbed to world-wide fame when the great Caruso died on August 2nd 1921.

Friends will point out the fact that Gigli had the extra assistance of "electric" recording facilities when Caruso had none. But Gigli did make acoustic recordings and today these are rarer than many of

Caruso's records.

Beniamino Gigli was born on March 20th 1890 and being the son of a shoemaker was naturally poor. His home at Recanati in Italy lacked luxury but made up in warmth and love usually found in an Italian working family of those days. His boyhood was pleasant and happy and soon it became evident that Beniamino had a surprisingly sweet voice and a sincere love of music.

At the age of five Gigli had already become a member of the parish church choir, and two years later found him singing the principal treble solo parts. His family, none having any similar musical talents, began to regard him as a bit of a prodigy and were proud of his singing. So much so that they encouraged him on leaving school to go to Rome and take up serious vocal studies.

Money became Gigli's major obstacle and in order to pay for lessons he worked at many various jobs none of which complemented his vocal cords. His helpful teacher Lorenzo Perosi coached his pupil along as best he could; and at a point when Gigli could have progressed most he was called upon to execute a period of three years military service.

On completion of this interruption Gigli at last was able to enter the Conservatorio di St. Cecilia in Rome where he studied with Enrico Rosati. He made astonishing progress and easily won first prize for singing in an open competition at Parma.

Next came his debut on October 14th 1914 at Rovigo near Venice. Here he appeared as Enzo in "La Gioconda". His success was immediate and audiences commented on the beauty of his voice. At last Gigli was able to make a living from his singing as engagements flowed in from leading opera houses in Italy.

At the premiere of Puccini's 7th opera "La Rondine" held at Monte Carlo in 1917, Puccini invited the youthful (27) Gigli to take the role of Ruggero. Again success came to him and he was forthwith declared to be one of the leading tenors of the day. He received another personal invitation from Toscanini to sing at the Scala in Milan in the December of 1918.

His reputation increased rapidly to be topped with a debut booking at the Metropolitan Opera House in New York on 17th November 1920 where he sang Faust in "Mefistofele".

Of course New York's "Met" principal tenor at that period was Caruso, but it is not known by everyone that Gigli sang all the chief tenor roles when Caruso was resting, or at that time was often ill. And as time has shown us an illness that caused an early end to Caruso's brilliant career.

The world grieved at the death of Caruso and it was Gigli who softened the blow by continuing as the major tenor singer at New York's Metropolitan and with world tours. Covent Garden heard Gigli for the first time in 1930; and in March 1933 he gave at the Royal Albert Hall the first of his extraordinarily popular concerts. Gigli's singing was at its best in these years - though he continued to entertain and thrill audiences up to his death, cleverly disguising the fact of the inevitable decline in his singing powers.

Gigli's record legacy is quite large and his records are usually easy to obtain. The price asked is often low: I have paid as little as 10p for a Gigli. His singing is of lesser proportions than that of Caruso's. Gigli's voice has not the singing power or the ability to sustain long notes beyond the presumed climax as that of his predecessor. But we should not compare. Gigli has a beautiful lyrical singing voice only to be expected once in a generation. At half-voice he floats a melody along; one record showing this is H. M. V. D. B. 6313 "O Del Mio Amato Ben". At full voice his singing is cunningly reinforced to give the impression his is well within his range of powers. The Gramophone Company in 1947 openly declared Gigli as the "World's greatest tenor".

Some people dislike the "catch" or "break" Gigli puts in to his singing, but it is shown to advantage in "Che Gelida Manina (Your tiny hand is frozen)" HMV DB 1538; one of Gigli's most popular records and was kept in the catalogues from 1931 when it was recorded until the tenor's death in 1957. I personally think that even Caruso cannot touch Gigli's singing in this record. Caruso's version is on HMV 052122 and recorded February 11th 1906.

So there you have it - an invitation to Gigli and to some exceptional and beautiful singing. Thomas A. Edison once said he disliked Caruso's voice because of his fast vibrato and found it played havoc with diaphragms. You will find Gigli's vibrato a little slower that will make any acoustic gramophone sound really well.

Some recommended HMV labels :

- DB 1901 "UNA FURTIVA LAGRIMA" (Donsetti)
- DB 1903 "SANTA LUCIA" (Folk song)
- DB 3158 "VESTI LA GUBBA" (Leoncavallo)
- DB 21138 "NESSUN DORMA" (Puccini)
- DB 3809 "IL MIO TESORO" (Mozart)

STOLEN

THE FOLLOWING :- (ON SUNDAY, 24 AUGUST)

EDISON "OPERA"

EDISON "FIRESIDE"

PATHE CYLINDER MACHINE

PLUS 120 BLUE AMBEROLS, WAX & CONCERT CYLS.

Anyone being offered any similar machines, please contact
Norwich Police or write [REDACTED]

[REDACTED] Liverpool, L15 1LA.

RECORD REVIEW

POLYDOR 2460 245 (SELECT) ... "Richard Rodney Bennett plays George Gershwin and Billy Mayerl".

Side One contains Gershwin's own very advanced piano transcriptions of some of his songs, published as "George Gershwin's Song Book" in 1932. Mr. Bennett mentions on the sleeve that Gershwin and Billy Mayerl were heroes of his childhood, and he plays these very difficult pieces well on this recording.

Side One contains Swanee; Nobody but you; Do it again; I'll build a stairway to Paradise; Fascinating Rhythm; Oh, Lady be good The man I Love; Somebody loves me; That Certain Feeling; Sweet and Low-down; Clap your Hands; Do, do, do; My one and only; 'S Wonderful; Strike up the Band; Liza; Who Cares; I got Rhythm.

Side Two contains Marigold; Punch; Ace of Hearts; Antiquary; Shallow Waters; Printer's Devil; Sleepy Piano; Railroad Rhythm.

This is a record which should be in the collections of all piano enthusiasts, and if there is any criticism to make, it would be in the lack of continuity on Side One between one piece and the next ... by this I mean that each piece is played through, and silence follows until the next item; as many of the pieces are quite short in duration, Side One might have benefited with some blending from one piece to the other, but of course, this is only a personal opinion.

The writer amuses himself by attempting to play some of these pieces, and knows only too well how extremely difficult it is to execute them well.

Mr. Bennett plays all the numbers in a relaxed and proficient manner which calls for our admiration and grateful thanks in making available on LP these evergreen compositions.

A.D.B.

EXTRACT FROM

"THE GOLDEN TREASURY OF EDISON BLUE
AMBEROL RECORDS"
(First Edition 1924-25)

Contributed by Sydney H. Carter

The cylinder phonograph brings sunshine and happiness into many thousands of homes every year.

Ever since it was invented by Thomas A. Edison fifty years ago, its quality has won the enthusiastic admiration and respect of music lovers, and today we find it playing an important part in the home life of nearly two million families.

It is this marvellous quality of the Cylinder Phonograph that has made it so fashionable to own one, year after year.

For the benefit of those who are not familiar with the principle of the phonograph, we wish to point out the merits of the Edison Cylinder Type and unfold the reason for the great popularity it now enjoys.

First of all, let us go back to the invention of the phonograph itself. The true story is best told in the inventor's own words.

"I was experimenting," Edison says, "on an automatic method of recording telegraph messages on a disc of paper laid on a revolving platen exactly like a disc style of phonograph. The platen had a spiral groove on its surface just the same as a disc record."

"Over this was placed a circular disc of paper; an electromagnet with the embossing point connected to an arm travelling over the disc, and any signals given through the magnet were embossed on the disc of paper.

"If this disc was removed from the machine and put on a similar machine provided with a contact point, the record would cause the signals to be repeated into another wire.

"I reached the conclusion that if I could record the movements of a diaphragm properly, I could cause such a record to reproduce the original movement imparted to it by the voice and thus succeed in recording and reproducing the human voice. Instead of using a disc, I designed a small machine using a cylinder provided with grooves around the surface. Over this was placed tinfoil which easily received and recorded the movements of the diaphragm."

Now let us explain why Edison used the cylinder. He determined to achieve an absolutely lifelike reproduction of the human voice, and with that end in view entered into a series of experiments.

After the most severe tests he found that the cylinder was mechanically perfect for his purpose. Its principal advantage is that the equal length of each groove makes recording and reproducing possible at a constantly uniform speed.

How well he achieved the quality for which he labored is best illustrated by the fact that during the first demonstrations, before the invention was fully understood, the demonstrators were frequently accused of resorting to ventriloquism and other forms of trickery.

Edison's closely guarded secrets of recording and reproducing which are known only to a few of his trusted associates, have never been equalled although hundreds of imitations have since made their appearance only to fade out of existence altogether.

The popularity of the Edison Cylinder Phonograph today is a fitting testimonial to the everlasting greatness of Edison's favorite invention which promises to round out another fifty years of even greater usefulness.

PUBLICATIONS

Two very readable publications have come my way recently, and I can but commend them to members whose pursuits embrace light music and theatre history.

Firstly a particular branch of light music is covered by a discography of Louis Levy, who conducted various records of film music from the early thirties up to the War, and after that event till about 1950 - early LP at any rate. He was Musical Director of the old Gaumont British Picture Corporation from 1929, and with the aid of distinctive orchestration by Peter Yorke produced a new sound on films, then radio programmes and HMV and Columbia records, dance music that had a rich sheen on it, as ahead of its time and distinctive as Mantovani's a couple of decades later. The difference is of course that Levy's records are highly collectable. He will always be associated with his signature tune 'The March of the Movies', which heralded Gaumont British News 'presenting the World to the World'. The discography is well done, and illustrated by relevant extracts from record catalogues and radio programmes, but marred in places, I thought, by typing and spelling slips. I would like to suggest also that the Silver Screen Orchestra on Regal-Zonophone was very much Levy-organised. This is an informative discography.

Price 25p (including postage) from The Vintage Light Music Society, 4 Harvest Bank Road, West Wickham, Kent.

"The Co-Optimists" is a facsimile of an original 20 page magazine-programme, as sold at The Prince of Wales Theatre, London, in December 1923. The principals in the show were Melville Gideon, Phyllis Monkman, Stanley Holloway, Davy Burnaby and Wolseley Charles (all greater or lesser recording artists), and among the writers of articles in this original generous threepenny programme were C. B. Cochran, Leslie Henson, George Crossmith, W. H. Berry and Arthur Pourchier, while personalities and topics included Derek Oldham, Sybil Thorndike, D'Oyly Carte Opera, calligraphy and London Amusements of the day. I suppose that nowadays this theatre programme would have to be called a mini-magazine; as a reprint it is excellent value and recommended unreservedly.

Price 25p (including postage) from The Vintage Light Music Society, 4 Harvest Bank Road, West Wickham, Kent.

G. L. F.

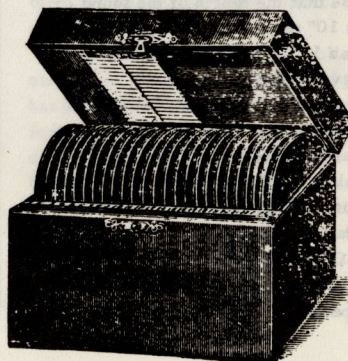
A black and white line drawing of a gramophone. It features a large, flared horn that curves upwards and to the left. The horn is connected to a tonearm and a stylus that rests on a circular record. The record is mounted on a square wooden base with decorative carvings on its sides.

* Procured to Order.

A black and white line drawing of a vintage gramophone. It features a large, flared horn with a textured surface, connected to a square wooden base. A small, round record is placed on the turntable, and a tonearm with a needle is positioned over it. The base has decorative carvings on its sides.

* Procured to order.

7 in.	10/6
10 "	15/0



CORRESPONDENCE

Hereford, HR2 0HL.

Dear Mr. Brott,

The Hillandale News, which fortunately I receive regularly, is always of great interest to me, and I think I can answer Mr. Phil Hobson's query about Albert Christian, the original singer of "The Soldiers of the Queen".

He was with D'Oyly Carte touring companies from 1883/85 but he played only two roles, namely, Colonel Calverley in "Patience" and Strephon in "Iolanthe". Afterwards he became a very popular straight baritone singer on the Music Halls.

Yours sincerely,
George Baker.

Dear Mr. Brott,

In the possible event that you might have space in your next issue for some comments by Billy Mayerl on his experiences with Columbia, the following is submitted.

"Billy Mayerl signed up with the Columbia Graphophone Co. in June of 1924. He has recollections of playing with the Savoy Havana Band with his piano pushed right up to the recording horn with the members of the band having to duck and pop up again after his solo pieces.

He gives 1922 as the introduction of 'New Process' no-scratch recordings and June 1925 as the introduction of his first electric recording.

Recalling famous Columbia recordings for the selection of the theme tune for 'In Town Tonight' Eric Maschwitz got his secretary to pick up a couple of dozen march tunes from the BBC record library. While continuing with his work he suddenly stopped when DX 470 was played over., the Knightsbridge Suite. Columbia sold over 100,000 copies of this record between January and May 1934.

It is also claimed that the first popular record made on board a liner was accomplished with the aid of Columbia's mobile recording 'studio'. The liner involved was the Homeric docked at Southampton, cables trailing through a porthole!

At the risk of repeating well-known statistics it was estimated in 1934 that the length of the sound track on a Columbia 10" record was 550' per side; 840 feet per side for a 12". The speed beneath the reproducing needle averaged 37" per second.

Yes, June 1934 was a good month for Billy. Not only had Columbia released his selections from 'Sporting Love' (playing at the Gaiety Theatre) ... DB 1369 ... but HMV also issued two records (B8148-9) of his 'Four Aces' suite arranged by Ray Noble for his orchestra and Raie da Costa. However, problems were soon to arise. Conducting eight performances of Sporting Love each, plus charity performances, etc. Billy Mayerl developed a bad case of shingles and simply had to stop."

I have not been able to find out who in fact took over the conductor's baton at the Gaiety but whoever it was had to do it without any pianoforte score and with just one performance to memorise!

Roy Arnold.

Haywards Heath
Sussex

Dear Mr. Brott,

Further to my notes entitled 'a Puzzlement', and in the event of your using this material, there are two points which have arisen since.

I have come across another Monarch with the 'note band' which I am assured is in A, not C as I had guessed.

I have since had photos made of a number of records including the Orpheus 8" the Casa Edison Black Zo-no-phone if these would be of interest and I can send you copies.

Yours sincerely,
Roy Arnold.

Norwich, NR1 2NU.

Dear Bill,

Barry Williamson suggested you may put a mention in the magazine about our event at the Worstead Festival at which we sold £11 of Society books etc.

"In the last weekend of July John Stannard and his wife Audrey displayed their collection of talking machines at the 10th annual WORSTEAD FESTIVAL in Norfolk. Record crowds filed past to see the machines in action which included: G&T flowered horn Monarch: Graphophone Q: Sterno 1919 horn model and an Edison standard with 3 foot seamless brass horn.

"Audrey and John kept the mood right by wearing clothes of the 1920s. Visitors were able to select record requests from a large list covering the years 1904 to 1958; and the 'hit' of the festival was the

INK SPOTS singing WHISPERING GRASS recorded on Brunswick 03075-A about 1949.

"A selection of Society books and posters were on sale and by the end of the three days were sold out. The local press gave a good report claiming the talking machines exhibition to be amongst the most popular from the other exhibitions on show."

Trusting you may think this suitable,

Kindest regards,

John Stannard.

Haywards Heath Sussex

Dear Mr. Brott,

My preoccupation with finding unusual, and sometimes rare, examples of records does not often produce much of interest to serious readers of the Hill and Dale News. However it is possible that some of the enclosed might be suitable.

I realise that a 'label collector' is a pretty lowly occupation but for anyone starting as late as I did it is just one way of learning. I have completed my Edison Bell collection and will be combining them with Karlo Adrian's when I get a chance to go to Denmark later this year.

You have had material from Pim Keesen in the Hague. I have just returned from Holland having supplied him with some 30 'new' labels for his collection. There are, however, some benefits. In attempting to find new examples, mostly having orchestral or instrumental content, you do come across some really good vocal items... and this turns out to be a cheap way to buy records.

Typical examples would be getting examples of Italian 'Cetra' which included Lina Pagliughi's version of excerpts from Lucia di Lammermoor, Ponselle in securing an Exclusive Artist Columbia, and Zenatello among a group of Scala Theatre Orchestra records. I think the owners are disarmed and are therefore more reasonable!

Yours sincerely,

Roy Arnold.

GEORGE BAKER and JUMBO RECORDS

by FRANK ANDREWS

Much of this present article is still speculative. In spite of much researching it is still impossible for me to detail all the Jumbo Records issued between 1908 and 1920 - for the last few months of their

existence they were styled "Venus Record" - nor have I been able to exactly determine how many ten inch diameter recordings were made by George Baker (veteran recording artist and Honorary member of our Society) at the Beka recording studios in the City Road, London, issued during the period January 1915 to February 1920.

As most members will know, my first researchings into the talking machine industry was an attempt to complete the listing of Jumbo Records begun many years ago by Ernie Bayly, the present publisher of the "Talking Machine Review", but then Editor of the "Hillandale News" and Honorary Secretary of our Society. How naive I was in expecting to complete the Jumbo Record listing in a comparatively short space of time!! Without that expectation though, I should not have engaged myself in research which is now my main preoccupation during my leisure hours, family ties permitting.

It is now apparent to me that without Jumbo and Venus Records release supplements and catalogues for the years 1915 to 1920, inclusive, coming to hand, neither I nor anyone else will be able to complete a numerical listing of these labels.

Jumbo Records first appeared in Germany early in 1908, the British issues following later in the autumn. Other Jumbo records made their appearance in other European countries, notably France and Italy.

Initially they were a product of the Jumbo Record Fabrik G.m.b.H. of Berlin. This was a new company formed by the International Talking Machine Company G.m.b.H. (which manufactured Odeon Records), which itself was controlled by Fonotipia Limited.

The Jumbo Record in Britain, in spite of the large preponderance of British recordings in its catalogue up to August 1914, nevertheless could not live down its German origins and a few months after the outbreak of the Great War, its British Agent, Messrs Barnett Samuel & Sons, Limited, withdrew its advertising of the discs in the trade periodicals of the time, thus there are no monthly releases to be researched as there are for the pre-war releases.

Repeated appeals to record collectors for information about the Great War issues of Jumbo Records has brought forth a minimal amount of information, indicating that there are not all that number of such discs about! To "complete" the listing of this label, I have had recourse to a rather "roundabout" method which, although not completely satisfactory, will enable me, nevertheless, to disclose a "bank" of recordings from which the Jumbo and Venus Records drew for their wartime and post-war issues. These were from the matrices recorded in the Beka Record

studios up to about December, 1919 - and this is where George Baker comes in - and went in!

George Baker

All interested specifically in George Baker, baritone, recordings will know that, among other companies, George recorded for the Beka Record Company in London before the outbreak of the Great War. By the time hostilities commenced, the Beka Studios were using a 35,000 series for their ten inch diameter discs (I am not dealing with the twelve inch discs at this juncture).

According to an ex-Musical Director for Odeon Records in Britain, the Odeon recording studios in Hamsell Street, London, were closed down upon the outbreak of war, thus bringing to a halt recordings for the Odeon, Fonotopia and Jumbo labels. Jumbo Records, from then on, drew from the Beka studio's matrices. Odeon disappeared as did the Fonotopia discs. All these three labels, by this time, were controlled by the large Carl Lindström A.G. of Berlin, through their ownership of Fonotopia Limited and Carl Lindström (London) Limited. The holding company in Germany by this time controlling Scala Record, Fonotopia, Odeon, Jumbo, Jumbola, Dacapo, Lyrophon, Favorite, Parlophon and Beka records. The availability of the Beka Studio's matrices to Jumbo Records is thus explained, as is also the cessation of the London matrices of Jumbo Records prefixed "Lxo". The 35,000 matrix series currently in use for Beka Grand Records was also being used for Coliseum Record, Favorite Record and Scala Record at the time that Jumbo Records joined in. By listing the four first mentioned labels for the years 1915 to 1920 I have been able to accrue a list of titles and artists recorded in the Beka recording studios, and this is the "bank" of recordings from which Jumbo and Venus Records drew. I have enough examples of Jumbo records listed from this period to make this a categorical statement but with the addenda that supplemental to this 35,000 series, which progressed into the low 37,000's, a few discs were issued pressed from the immediate pre-war 10 inches diameter Odeon Records. Yes, that is right, ten inches Odeon Records, not ten and three-quarters inches diameters!

Among this "bank" of matrices were recordings made by George Baker, although I have no evidence, so far, of any under the Jumbo Record label.

The Beka records disappeared after December 1916, owing to legislation by the British Government. Beka Records re-appeared again in 1919 as direct imports from Germany, through an Agent in the City of London. The present Beka Catalogue re-printed by our Society

is a catalogue from this Agent and it will be noted that none of the Great War British Issues of Beka Grand Records or Beka Meister Records are included in this catalogue, indicating that all the discs included were pressed from matrices remaining in Berlin at the outbreak of war, which were available to Carl Lindström A.G. when hostilities ceased, plus recordings they made during the war or immediately after - the Marek Weber Orchestra's Beka Meister Dance Records being of some such.

Although it is possible that duplicate matrices were both in Berlin and at Hertford, as regards the pre-war recordings, it is notable that none of the recordings issued on Coliseum Record, Scala Record, Favorite Record and Jumbo Record, the associated labels with the Beka Grand Record, are also not included in the Society's Beka Record catalogue.

George Baker's Titles (or are they?)

Having researched the Beka, Coliseum, Favorite, and Scala Records titles for 1915 to 1920, I have come across all George Baker's issued recordings for this period. (By the way, the Favorite Record appears to have also demised in 1916. Has anyone any Favorite Records with Catalogue Numbers, common to both sides, higher than number 964? - Full details please!). Unfortunately, George Baker's recordings (if they were his?) were issued under differing pseudonyms on the Beka, Coliseum, Favorite and Scala Record labels, perhaps more than one pseudonym being used for one label. And herein lies a problem for I have evidence, or I believe I have evidence, that such use of pseudonyms, did not always serve as cover for just one artist!

The most intriguing pseudonym used by, or for, George Baker, was that of Victor Conway, later used many years later by him, or for him, on Decca Records in the 1930s. What was the connecting link there?

At this point, Mr. Editor, I address myself directly to George Baker, who I know reads the Hillandale News with some interest?

Dear Mr. Baker,

Can you ever remember meeting with a Mr. Alfred J. Balcombe when you made recordings at the Beka Recording studios? With a Mr. Otto Ruhl? Do you recall being recorded by, or under the supervision of, a Mr. Gilbert, whose first name may have been Arthur?

Did you ever keep an appointments book during 1914 to 1919 and, more importantly, have you such a book now?

Do you recall recording any of the titles listed at the end of this article?

Dear George, any scrap of information which you may recall in association with your Beka Recording

Studios days might be useful in filling out the history of this not unimportant studio and would be gratefully received by me.

I believe George Baker once enquired through the pages of Hillandale News how it was that he appears on Parlophone Records when he himself does not recall ever recording for the Parlophone Company Limited. I believe it is true to say that George did make records for the Parlophon label if not the Parlophone label, for he made Beka Meister Records in London and Beka Meisters were issued in Germany as Parlophons before the war, although I don't believe George's records could have appeared on Parlophons, as the war intervened. However many of the matrices recorded in the Beka studios, which went to the Hertford factory, came into the possession of the British "Parlophone Company Limited" and it must have been from these that George Baker's Parlophone 12" diameter records were pressed.

I have not been able to check George Baker's titles on Parlophone, as I have no early listings of these records and it follows that I therefore have no matrix numbers which could be checked against the 12" discs issued during the Great War. George's 12" discs were issued on Beka Meister Record, Coliseum Record, Scala de Luxe Record and Scala Ideale Record. I should like to correlate all the matrices of these with any Parlophone Records which readers may have.

The Twelve Inches Diameter Titles

"When the King went forth to War" as George Baker on Scala De Luxe Record.

"The Two Grenadiers" as George Baker on Scala De Luxe and as Walter Duncan on Coliseum Record.

"At Santa Barbara" as George Barnes on Scala Ideale Record and Beka Meister Record and as Walter Duncan on Coliseum Record.

"Serenade from Faust" as George Barnes on Scala Ideale Record and Beka Meister.

"Death of Valentine from Faust" as George Barnes on Scala Ideale and Beka Meister.

"Credo from Otello" as George Baker on Scala Ideale Record.

"Il Balen from Il Trovatore" as George Baker on Scala Ideale Record.

"The Lowland Sea" as Walter Duncan on Coliseum Record.

"The Little Admiral" as Walter Duncan on Coliseum Record, also "The Palms"; "Love's Coronation"; "Queen of my Heart" from "Dorothy"; and "Star of my Soul" from "The Geisha".

As George Barnes on Beka Meister Records, "Love Could I only Tell Thee" and "To Mary".

George Barnes, mentioned above, may not have been a pseudonym for George Baker. The other baritone on the Beka recording studio's roster, at this time, were Jack Charman; Jamieson Dodds; Robert Howe; Randall Jackson; Stanley Kirkby and Harry Thornton, so George Barnes could well be one of those.

Other Pseudonyms

After the Beka Record and Favorite Record labels had demised by the beginning of 1917, no further issues of titles recorded by George Baker, or his pseudonyms, appear to have taken place until his own name appeared once more on Coliseum Records in December 1918, if two titles appearing under his name were indeed by him! The two songs were "When the Great Red Dawn is Shining" and "Joan of Arc, They are Calling You". These were on 10 inches diameter Coliseum Record 1103, and these titles were also issued at about this time on Scala Record and Jumbo Record as sung by Philip Ritte, tenor, so either the Coliseum Record releases advertisement had it wrong, or else "George Baker" was itself used as a pseudonym for Philip Ritte on Coliseum Record! What a tangle!

The possible pseudonyms used on the 10 inches diameter discs seems to be as follows:-

On Beka Grand Records: Victor Conway, perhaps Robert English.

On Coliseum Records: Walter Duncan.

On Favorite Records: Albert Carlton; Stanley Wentworth.

On Scala Records: Victor Norbury; Martin Layton; Victor Conway; Robert English?

GEORGE BAKER'S KNOWN AND PROBABLE RECORDINGS ON BEKA RECORD STUDIOS' MATRICES.

(With "First Mentioned" issue dates).

NOVEMBER 1914

"India's Reply" as by Baker on Scala.

"Sons of the Motherland" as by Baker and by Conway.

DECEMBER 1914

"Your Dear Old Dad was Irish" as by Baker on Scala Record 625, but this title was also credited to Jack Charman, in the same catalogue, also on 625! The title was also credited to Stanley Wentworth on Favorite Record. It was probably by Charman.

JANUARY 1915

"Boys in Khaki, Boys in Blue" as Norbury on Scala.

"The Girl I Left Behind Me", as Norbury.

"Goodbye Dolly Gray", as Conway on Beka Grand.

"Goodbye, Little Girl, Goodbye", as Baker on Scala, and as Conway.

"The Maple Leaf Forever", as Baker.

FEBRUARY 1915

"England, Thy Name" as Duncan on Coliseum.

"Little Grey Home of the West", as Duncan, Conway and Norbury.

"She is far from the Land", as Conway, Duncan, Norbury and also as J. Hartley on Scala Record.

MARCH 1915

"There's a Cottage in Ballymahone", as Norbury.

"Sussex by the Sea", as by Conway, Carlton, Norbury.

"When my Ship comes Home", Conway, Duncan.

APRIL 1915

"A Little Love, A Little Kiss", Conway, Duncan, Norbury.

"Come Boys, Sign On!", as by Norbury, Duncan, Carlton.

"God Bless the Prince of Wales", as by Norbury.

"Johnny O'Morgan, on his Mouth-organ", as by Duncan, Carlton, Norbury.

"Kitchener's Army", as by Norbury, Duncan, Carlton.

"Men of Harlech", as by Norbury.

"To Arms!" as by Conway.

JUNE 1915

"5064 Gerrard".

"Next Sunday at Nine, Dearie", alternatively as

"Won't you call me Dearie?" as by Conway, Duncan, Carlton.

"My Old Lady", as Carlton, Duncan, Norbury.

JULY 1915

"It's Up to You!" as Conway, Duncan.

"Kitchener's Men", as Conway, Duncan.

"Lily of Laguna", as Conway, Layton on Scala, and unknown credit on Favorite.

"Little Dolly Daydream", as Conway, Layton.

"To-night's the Night".

"They Didn't Believe Me", as Conway, Duncan, Norbury, Wentworth.

"Any Old Night", as Conway, Norbury, Duncan.

SEPTEMBER 1915

"Bombardier Jim", as Conway, Norbury.

"Kashmiri Song" from "Four Indian Love Lyrics", as by Conway, Norbury.

"Little Playmates", as Conway, Duncan.

"Lovelight", as Conway, Duncan, Norbury, Carlton.

"Mate o' Mine", as Conway, Duncan.

"My Little Octaroon", as Duncan, Layton, and unknown credit on Favorite.

"Push and Go".

"Chinatown, My Chinatown", as by Duncan, Conway, Norbury, Wentworth on Favorite.

"Somebody Knows, Somebody Cares", as Duncan, Conway, Norbury, Wentworth.

OCTOBER 1915

"The Heart of Molly Lamone", as by Carlton, Duncan, Norbury.

"Nobody Else but You", as by Conway, Norbury.

"With all your Faults, I still love you", as by Conway, Duncan.

NOVEMBER 1915

"Dinna Forget", as Norbury, Duncan.

"Just for To-night", as Duncan, Conway, Carlton, Norbury.

"There's a Little Baby up in the Moon", as Conway, Duncan, Norbury.

"Till the Sands of the Desert Grow Cold", as by Duncan, Carlton, Conway.

NOTE: The Conway issue was on Scala Record, which usually used Norbury. There was no issue on Beka Grand Record, which usually used Conway!!

DECEMBER 1915

"Freebooter's Song - Son o' Mine", as by Conway, Duncan, Carlton, Norbury.

"Is It Nothing to You?", as by Carlton, Conway, Duncan, Norbury.

"Round the Galley Fire", as by Conway, Carlton, and Robert English on Scala Record.

NOTE: As Robert English appears to have been used as a pseudonym for Robert Howe on Beka Grand Records, it is possible that the above title may have been recorded by Howe and not Baker, or A.N. Other! The alternative use of Conway and Carlton suggests Baker. On the other hand if "English", in this instance is Howe, then it opens up the possibility of the names Conway and Carlton having been employed as pseudonyms for Robert Howe! All is confusion until aural tests prove otherwise.

"The Same Sort of Girl!", as by Duncan, Carlton, Conway, Norbury.

JANUARY 1916

"Elaine, My Moving Picture Queen", as by Duncan, Norbury, Carlton.

"I Love You, my Cherie", as by Duncan.

"Lorraine, Lorraine, Lorrie", as by Duncan.

"There's Only One England", as by Duncan, Carlton, and English on Scala Record.

NOTE: More confusion! "English" usually used for Howe on Beka. On Scala Record Howe was usually Robert Durrant, but here we have English on Scala. Is it Howe or Baker?

"When the Christmas Bells are Ringing", as by Carlton.

APRIL 1916

"It's a Long, Long Trail", as by Norbury.

"Virginia Lee," as by Norbury.

"You're Just a Pocket- Edition of your Mother", as by Duncan.

MAY 1916

"Egypt", as by Duncan.

"My Little Cottage under the Hill", as by Norbury.

SEPTEMBER 1916

"There's A Long, Long Trail A 'winding", as by Duncan.

DECEMBER 1918

"Joan of Arc, They are Calling You," as by George Baker on Coliseum.

"When the Great Red Dawn is Shining", as by George Baker on Coliseum.

NOTE: This is the pair of titles which were issued as by Philip Ritte, both on Scala Record and Jumbo Record at this date! Philip Ritte was a well-known tenor! The Scala Record was actually issued in February 1919.

FEBRUARY 1920

"Don't Worry, Just Trundle On", as by Baker, and Norbury.

"I Passed by your Window", as by Baker, and Norbury.

"Mammy O' Mine", as by Baker, and Norbury.

"Till We Meet Again", as by Baker, and Norbury.

The "Baker" records above were on the Coliseum Record label, Norbury on Scala Record.

DUET RECORDINGS

OCTOBER 1915

"Genevieve de Brabant" - Gendarmes Duet.

(A) as by Conway and S. Kirkby.

(B) as by Kirkby and Duncan.

"The French Maid" - Duet.

(A) as by Conway and S. Kirkby.

(B) as by Kirkby and Duncan.

APPEALS FOR INFORMATION

If any member has some of the records listed above, and can vouch that the recording is definitely that of George Baker's baritone voice will they please communicate with me at [REDACTED] Neasden, N.W.10.

George Baker recorded acoustically for the Gramophone Company Limited; Pathe Discs in London, the British branch of the American "Columbia Graphophone Company" and for the Aeolian Company Limited, so it should be an easy matter to compare any of the above Beka, Coliseum, Favorite or Scala records with other known acoustic recordings of George's quite distinctive voice.

Knowing the extent of the Catalogue numbers used on the Jumbo/Venus Records and also the first series of Coliseum and Scala Records, I should also like to know the highest catalogue numbers used on the following associated labels:-

(1) Silvertone, with plum and silver labels.

(2) Albion Record, with either Coloured Design in top half of "Beka" Blue and Gold label, or plain "Beka" Blue and Gold label.

(3) Alexandra Record, with "Beka" Blue and Gold Label.

(4) The Flag Record, with "Beka" Blue and Gold Label.

(5) Lyceum Record, with Pale and Dark Blue label.

(6) Homochord, with very Pale Green and Gold label.

NOTE: The last issues of this label in Britain, also made use of the Beka studios' matrices in the 35,000 and 36,000 series, owing to the fact that the British Agency for the Homophon Company G.m.b.H. were denied supplies of finished discs owing to the outbreak of war. These matrices from Beka have been noted before, by others, and it has been deduced from such Homochords that the Homophon Company, G.m.b.H. in Germany had been the subject of a "take-over" by the large Carl Lindström A.G. of Berlin. This I believe not to have been so!

(7) Full details of any Beka Grand Records with catalogue numbers common to both sides numbered between 1165 and 1199.

(8) Full details of any Favorite Record, Catalogue numbers higher than No. 964.

(9) A full physical description of the Beka Grand Record Label for any disc with Catalogue number above 1200 and of the 12" Beka Meister Dance Records played by Marek Weber's Orchestra on records numbered M300 upwards.

All full details of 10" and 12" records please to me, Frank Andrews, at my address given earlier.

POSTSCRIPT

Since writing the foregoing which I composed whilst on holiday, I have been able to check the Jumbo Record listing against the above listed titles, and I find that Jumbo Records, by the artists George Guest and Harold Black, equate with the titled "recorded" by Victor Conway on Beka, Victor Norbury on Scala, Walter Duncan on Coliseum and Albert Carlton on Favorite, and the other lesser used pseudonyms!

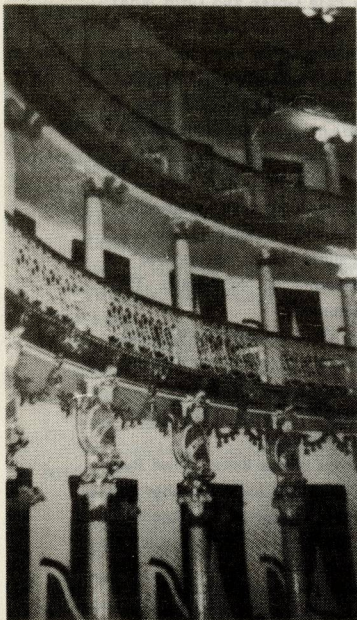
It follows, therefore, that if the above-named "artists" are pseudonyms for George Baker, then it must follow that George Baker IS on Jumbo Records. If any member has records of George Guest or Harold

Black on Jumbo Records, will they please try to determine if these names are indeed a cover name for George Baker?

Remember, there is no guarantee that all, or any, of the recordings listed are indeed by George Baker. Robert Howe and Stanley Kirkby could well be two artists whose recordings were also covered by the mentioned pseudonyms.

OUT AND ABOUT WITH

OUR COLOUR CAMERA



The Opera House in the Jungle

THE building you see above is the majestic Amazonas Theatre, constructed in 1896. It came into being as a direct result of the great rubber boom which made immense fortunes for the British, who were mainly responsible for the development of this industry which used the Brazilian jungle town of Manaus as its main basis. This beautiful opera house, where Caruso sang on its opening night, has become something of a legend, and rightly so, because it is the only opera house to have been built right in the heart of a jungle. The picture on the left gives some idea of the beautiful art nouveau architectural style of the building.

(With acknowledgments to I. P. C. Magazines, Ltd.)

TURNTABLE - ROUND THE MEMBERSHIP

A tape to hand from Joe Pangelley of BBC Radio, Plymouth, being a review on film of the recent David & Charles reprint of HMV catalogues of the Great War period. These were looked at by Barry Williamson in the June HILLANDALE NEWS. For a television audience, Joe plays an early cylinder ("Soldiers of the Queen") and several war recordings, including "When they've done for Kaiser Bill", "Gas Shells Bombardment", and Sir Harry Lauder's Appeal on behalf of Maimed Soldiers. Also he demonstrates the Edison Diamond Disc machine and a Pathé centre start re-recording ("Alexander's Ragtime Band") - an interesting compilation that would have been even better on the coloured screen; Joe is one of those who keep the hobby flourishing in the South West. (By the way, any chance of forming a Regional Branch down there?)

Sydney Carter still has a spring in his voice, even if he doesn't get about as quickly as he once did, and he has sent me a tape of Stanley Kirkby's "Up from Somerset" from Blue Amberol 23263 with his own spoken introduction. Always a supporter of the Society - older members will recall his great one-man machine exhibition ten years ago in Worthing Art Gallery - Sydney is still working with electronic gadgetry, and asks if there would be any possibility of getting some of his tapes of cylinders transferred to discs. Is there a suitably-connected Member who would be prepared to discuss this with Sydney? He has achieved a close fidelity of sound reproduction from Blue Amberols, and with the right type of marketing this sort of thing might find its own niche among collectors and the record-buying public in particular. Oh, it's been before we know, but very little apart from operatic vocal cylinders, and Sydney achieves a stunning fidelity to the original. Anyone who thinks they can help Sydney Carter should write to him at [REDACTED] Worthing, Sussex.

While at Worthing, I should like to mention that Ted Castle held a one-man phonograph and gramophone exhibition there in August. Confusion over dates and entertaining Antipodean relations precluded my attending, but Sydney Carter reported a large crowd at the opening Phonograph Demonstration. My regrets at not being able to get along. I did get along to Ron Armstrong's little show, however; he takes his wife, children, tent, and a vintage car full of machines to Steam Rallies in the South East, and I tracked him down in the steam and smoke in a field at Edenbridge. Outstanding among his exhibits is an EAGLE slot-machine which he has built up from an incomplete and unloved wreck, and this handsome device soon parted the crowd from their pennies, and dispensed Collins and Harlan through ear-tubes to the uninitiated of Kent.

From Liverpool, Jim Hayes sends some of his more recent record listings, and for anyone interested in this sort of thing, these can all be wholeheartedly recommended. As with all Jim Hayes's products these are prepared in loose-leaf form ready to go into a file, or with a bit of glue and some patience may be bound into something more permanent. The Brunswick is already stapled into a cover, but this does not originate with Jim Hayes. These listings are cheap in comparison to the Oakwood Press books, and for many there should be sufficient information in them, though Jim Hayes does invite those who can to fill in untraced matrix numbers. The vitals for me of any record listing are the dates of issue, and these are provided in both

the HMV listings noted below. Great pleasure can be derived from a study of some of the names of people who actually got on record then, coupled with speculation as to what particular virtue got them there, and it's obvious to say that that speculation still applies to many performers of today.

HMV B 8000 series, 1933-1958, Artist Catalogue.

Fifty-six pages of ten-inch plum labels, from Ackland, Essie, to Zurke, Bob, through the famous and the expected and including "one-off-ers" such as Joan Crawford and Ginger Rogers, and the unexpected on the B series, names like Joseph Schmidt, Ronald Frankau and George Formby, fugitives from their usual labels. It took twenty-five years to get from B 8000 to B 10968, and each block of numbers is given its year of issue in the foreword.

Price: (UK) £1-21, post free; (Overseas) £1-31 post free.

HMV B 5000 series, 1926-1935.

These were marketed between March 1926 and January 1935, by which time the quiet state of the record trade hastened the appearance of the magenta popular label of the BD series. Records are given in numerical order, with dates, and an alphabetical artist-number listing is at the front. Jack Hylton's Orchestra wins for sheer quantity, followed by Ambrose, and the Savoy Bands, but several names seem out of place on this series, Jesse Crawford, the Folk Dance Band, and Marek Weber, to name only three. I do believe the final issues of this label were coloured magenta after the marketing of the BD records, as happened with Columbia and Parlophone, but this is not mentioned.

Price: (UK and Overseas) 58p, postage included.
Brunswick British series (78 RPM) Issues 1001 to 02000 (Dec 1930 - May 1935).

This is a covered and stapled booklet of 56 pages, and the first instalment of several. One thing it has helped to sort out for me, and that's the early Brunswick numberings, which run from 1001 to 01500 and onwards, as I had always considered the 1001 series a separate series. I presume the British 3000 series was earlier or contemporary. The 1001 series records are quite rare, contain a lot of items of jazz and swing interest, and of course, Ambrose. One would have liked the numbering broken into issue years, but as the research does not seem to have originated with Jim Hayes, perhaps details were not to hand. Among the unexpected, there are several records by Mae West, two sides of which came out in 1938 on Columbia.

Price: 25p (UK and Overseas), post paid.

Also available and reviewed earlier:-

Crown (Woolworth's) 1935-1937...17p (UK),
19p (Overseas) post free.

Decca F 1500 1929-1934...88p (UK and Overseas)
post free.

Edison Bell Winner W.1. series 1933-1935....

17p (UK), 19p (Overseas) post free.

Edison Bell Radio series 1928-1932...25p (UK and
Overseas) post free.

All the above are available from J. G. Hayes, [redacted]
[redacted] Liverpool, L21 0JA, UK purchasers
should send a cheque or postal order, and Overseas
an International Money Order made payable to J. G.
Hayes.

Talking to our Vice-President, James Dennis, the
other day, he told me that before the last war he re-
membered meeting an elderly man who had a Pathe
disc machine with compressed air amplification, and
with it were a number of very large Pathe discs, much
larger than the Majestic 19½ in. or 50 cm. types that
many of us know. I too have heard of these very large
Pathe discs, and of an outsize machine to play them,
and I wonder if any of our members can confirm the
actual size and further details. When we come to
look at it, very little reliable material has been
written about the Pathe output and of the scores of
different machines they produced, and now might be
the time for someone to get to work in time for
1977, the centenary of the invention by Edison (or
Charles Cros, whichever way you stand in the matter).
As far as a Pathe compressed air machine, I have a
photograph somewhere of one and will try and find
something for a future issue. I do remember that the
manual air compressor looks not unlike the pump used
to supply air to the old type of diving suit.

In view of double-sided Berliner records being re-
ported from the United States - experimental ones if
I recall correctly - may I report seeing double-sided
seven-inch G & T records recently? These were in
Russian - "talking" in Persian-Tartar and so forth -
and were labelled in both English and Russian. The
label had the standard G & T layout, but was of milk
chocolate colour instead of the usual black. Perhaps
double-sided G & T seven-inchers may be quite usual
in some collections, but these were the first I have
seen and I thought worth a report.

George Frow.

"CENTRE START"

by UBIQUE

Community singing in Britain seems to reach a
peak - or a nadir, whichever way it is looked at -
whenever people gather for functions at Wembley
Stadium. The Stadium was opened over fifty years
ago, and one of the more curious features has been
the feeling that the community singers should sing
"Abide with Me". One can understand that choirs
in the old Crystal Palace, a centre of Victorian-
Handelian tradition, should have wanted to include
the "Hallelujah Chorus" at every opportunity, but
the cold concrete terraces and turnstiles of Wembley
are quite blatantly dedicated to Mammon. I write
about this because I regularly attend a musical func-
tion there on alternate years, and we are organised
into singing "Abide with Me"; I understand however
that the hymn is now dropped from the annual foot-
ball Cup Final community singing, because "unsuit-
able" parodies are applied to the music by the crowds.
The familiar tune by Monk is perhaps too solemn for
today's swinging world (and its football supporters),
and it also has the odd effect of stressing the opening
syllable so much as to make it "Er-bide with Me", but
it is hard to imagine large numbers of people, and
football supporters to boot, being persuaded to the
more optimistic tune of Liddle's. For the collectors
of A New Fact Every Day, the words of "Abide with
Me" were written by Rev. Francis Lyte at Berry
Head House, Brixham, Devon, in 1847. For collec-
tors of Community Singing - and there must be one
or two somewhere - Columbia took to heart their
early electric success of the Associated Glee Clubs
of America, and used to offer a broad selection on
78s, including the "Abide with Me" at Wembley Cup
Final of 1927 (9201). Voice power ranged from 1250
at the Columbia London Factory, to 92,000 at Wem-
bley, and conductors included Wembley's original
Thomas P. Ratcliff, and Geoffrey Shaw of the well-
known musical and acting family. No sooner had
the microphone come into gramophone recording
than it was sent out among large gatherings, cathedral
and musical festivals, belfrys, and into the streets,
and it was several years before the trade got over the
novelty.

Talking about singing, I was recently going through some wartime papers, and came across a sheaf of opera and orchestral programmes that I brought back from Italy. Many who served in that theatre tell of attending opera performances by Gigli, and American Forces Shows by Bob Hope, but my career never crossed these gentlemen's, though (but tell it not in Gath), I did get into a Frank Sinatra show towards the end of his bobby-sox stage, and I paid good lire to hear Toti Dal Monte in "La Traviata" at Naples, but she had a car accident and failed to turn up. Anyhow these programmes contain the names of several opera singers known to collectors; for instance Tito Gobbi was touring with The Angeli Opera Company in January 1945, and also in that Company was Muzio Giovagnoli, Arthur of the much-acclaimed "Lucia" on Parlophone R 20454-66; There were too several singers who played supporting parts in recorded opera of the period, Nino Crimi, Guglielmo Bandini and Mario Marucci. At the Piccini Theatre, Bari, opera was mounted with great vigour under difficult conditions, and the company included a mature Francesco Merli. However I well recall attending the first performances of the British tenor and baritone brothers - Murray and William Dickie, then serving locally in the forces. They were billed outside as "well-known", but I think this was very early in their singing experiences, and one wondered how the critical Gallery, who normally boo-ed wilting tenors off the stage, would react. However the Dickie brothers, in the leading parts of "The Barber" were much acclaimed from 'upstairs'. In the San Carlo of Naples were several singers who took their talents to the recording studios in the later forties, when there was a good demand for their recordings from ex-servicemen; these included Luigi Infantino, Adraina Guerrini, Paolo Silveri and Mario Binci, as well as the longer-established Margherita Carosio and Carlo Tagliabue. So great was the interest in the San Carlo that an augmented company toured Britain in 1946, visiting Covent Garden and the provincial centres. A year later, combined companies from Rome and Milan came to the Stoll Theatre, and by 1949 when the Cambridge Theatre frolic of Jay Pomeroy's had collapsed into Carey Street, the enormous pull of Italian opera, generated during the war, had settled down. In case you have never run across it, Naomi Jacob's "Opera in Italy" (Hutchinson 1948), gives the background to these wartime opera productions, the singers, conductors and the theatres, as seen at the time with James Robertson.

A PUZZLEMENT

In the words of an older, bald-headed heartthrob screen personality, (currently Kojak and his lolly!), "Tis a puzzlement!" This would seem to be the case with a number of records which have come my way in recent weeks, and in particular during my holidays.

The first concerns a G. & T. Monarch No. 053048 by Nini Frascani and accompanied by Umberto Giordano (who also composed the title 'Crepuscolo Triste' and bears his signature). My puzzlement in this case no doubt shows my ignorance of such matters but at the conclusion of the recording there is a separate band which includes a single note... possibly middle C... Is this device intended to obtain the correct speed for the record?

The next concerns some black label Zonofono records. Early issues of the AICC (Anglo-Italian Commerce Co.) of Genoa and Milan has this information on the blank side and would seem to be given one number only (X-100 series). I do not know when the double-sided series commenced. However, one early issue, made for the 'Casa Edison, Rio de Janeiro' doubled a Zono-Phone label on the reverse side; the issue in question was a Milan recording of Sgr. Reschiglian, whoever he might be. Is this in fact an early example of doubling?

Continuing with the Zonophone brand, there is an interesting comparison also between the numbering of Black Zonofono and the green label X-90000 series. The artist, Oreste Mieli renders 'E Lucevan Le Stelle' from Tosca first on a Zonofono No. X-1796 and subsequently on X-92036 (Matrix 251 I). The question is have I misread the matrix number and should it be 2511. From the recording, however, I would have concluded that the latter was a much earlier one.

One last comment on Zonophone issues, perhaps the most remarkable version of Gounod's Ave Maria is given on X-428 by what appears to be a Stroh (?) one-string fiddle and banjo accompaniment (which takes up half of the record) followed by a soprano who sounds better at 45 rpm, her name - Sambo!

'Junior' size records are to be found in profusion (8"). One, however, appears very infrequently... the "Orpheus" single-sided label. There are two clues as to its origin. There is a 'T' trade mark which contains smaller letters forming the word 'Tietz'. Further, the lettering, dark blue paper label and matrix script are identical with those on a Beka-Grand Record (10"). Another Ave Maria

by Mr. Roos, catalogue No 73 and Matrix 2445. Is this just another version of the Beka 8" record?

Finally something which might help to date the Crystalate Co.'s first offering of miniature (3½") sample Imperial records. The particular example remained in its original cardboard box and was mailed to an address in Wales on Nov. 24th, 1931. Entitled 'Buy Imperially' it has an announcement on one side, unlike others such as Reginald Dixon, Jack Hylton, etc. The sleeve gives 1/3d as the price of the 10" records.

P. S. The mention of Wales reminds me of finding a postcard type record of German origin. The title of each record is etched around the top half of the spindle hole, a number below and 'to be played on all Gramophones' printed on the reverse side. There was literally a shoebox full of over 100, some plain cards, others embossed. I would judge them to be better than the Tuck variety.

Phonographische Zeitschrift, Berlin W., Export-Ausgabe August 1903.

113664

INTERNATIONAL TALKING MACHINE CO.

M. B. II.

F. M. PRESCOTT, DIRECTOR.

TEMPORARY LABORATORY

BERLIN-SCHÖNEBERG

HAUPT-STRASSE 25, July 15, 1903.

To the Trade.

The controlling interest of the International Zonophone Co. having been recently purchased by the Gramophone & Typewriter Ltd, London, I have been forced to resign as Managing Director of the Company by the new interest, and I state that from this date I no longer have any connection with the management of the International Zonophone Co.

I have at once formed a new company, with more than three times the cash capital of the former Zonophone Company, and all the former engineers and principal clerks of the Zonophone Co. having resigned out of sympathy, have come with me into the new company. A new factory is in course of erection in Berlin. An entirely newly-made and large repertoire of records including the principal international languages of Europe, together with a complete and large line of disk machines, will be made and ready for sale for the Fall trade. The trade will do well to refrain from placing large orders ahead for the Fall and holiday trade, before seeing the new goods, which will be put upon the market by earliest, October.

The corporate title of the new Company is as above, and details of progress will appear from time to time in this paper.

F. M. Prescott, 25 Hauptstrasse, Schöneberg-Berlin.

Allen Koenigsberg, who is publishing THE PHONOGRAPH COLLECTOR'S HANDBOOK advises advance purchasers that there has been a substantial delay in production. All advance orders will be honoured at the advance price of \$12.95, though the book will sell upon publication at \$14.95.

No new paid orders are now being accepted, and Allen thanks all collectors for their patience and enthusiastic support.

SEPTEMBER SOUTH-EAST MEETING

On the first Friday in September we were guests of Ron Armstrong at his delightful old cottage near Meopham. The chief object on display was his newly-acquired fairground organ which gave a very impressive performance in the cool night air. I don't know if Ron makes a habit of these nocturnal recitals, but the volume was considerable and the neighbours apparently considerate. Other exhibits included two coin-in-slot dog gramophones, a superbly-restored coin-in-slot Graphophone, a push-up Pianola, unusual in being an 88-note model, and a player-organ with the ability (not demonstrated on this occasion) to play a piano simultaneously.

Welcome newcomers to our select band were Michael Bennett-Levy and his wife Zoe, recently moved south from Edinburgh, complete with the 12-cylinder Autophone of which we hope to publish more details anon. Meanwhile, we heard that Michael was about to open a shop in Hampstead for a short time. Our thanks are due to Ron for a most enjoyable evening.

THE A G M WILL BE THE LAST MEETING AT THE JOHN SNOW ON A SATURDAY. THEREAFTER, MEETINGS WILL BE ON MONDAYS, PROBABLY THE THIRD IN THE MONTH. THIS WILL BE DECIDED UPON AT THE A G M.

Any Roverphiles among my readers will be interested to learn that Auntie II, star of last month's Chairman's Chat, has now been replaced by Auntie III, a 1959 60 which was originally a Rover Co. demonstration car and was the subject of a 'Motor' road-test in March 1959. The rest of you will be bored stiff by this news, so I will pass on rapidly to other matters.

I sometimes wonder what it is that makes people want to collect obsolete machinery. The reasons are complex and vary from one person to another. Acquisitiveness must be an important factor, allied to the hunting instinct, which cannot be satisfied simply by buying a current production model from the local dealer. Of course, most collectors are trying, in effect, to keep up with the Jones's; not the ones next door, (who consider their latest Mostin Corvenger and colour television to put your ancient Rover and Dog Gramophones in the shade), but those fellow collectors who will restore the balance by paying a vast sum for some rare model (and some rare models are rare because they were n.b.g. when new and no-one bought them), or by telling you with great glee how they acquired their Edilumbia Autochange long-playing disc and cylinder Graphophone in exchange for a Goldring soundbox and a pint of gasefied liquor.

There comes a stage when your collection is so good that you feel you are somehow doing something for the nation when you acquire a new model to fill a gap. This is not the same as the humbug you occasionally get from a lesser breed who will try to impress on you the 'historical importance' of a nondescript horn gramophone (its sole interest being that it shows

the depths to which some manufacturers were prepared to sink). This sort of nonsense usually comes from prospective vendors.

Nostalgia is another important element - I think I was afflicted with this disease earlier than my contemporaries, indeed almost from birth. Thus I dislike almost anything modern, and it is amazing how often one can justify eschewing the new for the old. It is difficult with gramophones; the LP has such obvious advantages over the 78, but people managed without for fifty years, and I still do. Some machinery really has not improved! I have three pre-war Hoovers, all of which work splendidly and put their plastic descendants to shame. The most expensive (and oldest, and most efficient) cost me £3.50, only 20p more than it cost to have a new element put in my wife's modern electric iron. The moral is clear: buy an old machine, and when it goes wrong, or before it does, buy another. In no time at all, you will have a collection, and you will probably end up like me; as a friend (a camera collector) told me recently, I don't just collect gramophones, I collect collecting subjects!

Sotheby's Belgavia

Sale by auction

Tuesday, 2nd December, 1977 at 10.30 am

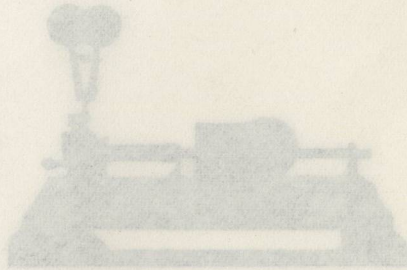
Mechanical Music

including

the item illustrated,
a collection of 7 each Berliner records,
the H.H. Anand Collection of Phonographs, Cylinders and Discs, Part I,
an Operaphone gramophone, an H.M.V. Gramophone,
an E.M.G. Mark IX gramophone, an E.M. Gramophone, an E.M.G. Mark IX gramophone,
a 1902 Columbia A.I. disc gramophone,
a fine Edison cylinder gramophone.

THE HILLDALE NEWS is published on behalf of the CITY OF LONDON
PHONOGRAPH & GRAMOPHONE SOCIETY by Bill Brott, [REDACTED]
West Finchley, London, N3 1PG, to whom all articles should be
sent, and P.H. Curry, [REDACTED] St. Peter Port,
Guernsey, Channel Islands, to whom all advertisements should be
sent.

and over one hundred other lots of Mechanical Music
a rare Picc 2 Ocean cylinder musical box
an interchangeable cylinder musical box on stand,
a Plute Voix Celeste cylinder musical box
a Major Manger and Co. Grand Format cylinder musical box



An extremely rare eight-drive Tinfoil
phonograph, c.1880

Viewing three days prior to sale, including Saturday 24th November,
9.30 am - 4 pm
Illustrated Catalogue: £1

Sotheby's Belgavia, 19 Montcomb Street, London SW1X 8LB
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Sale by auction

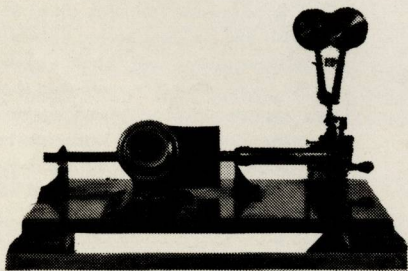
Tuesday, 2nd December, 1975 at 10.30 am

Mechanical Music

including

the item illustrated,

a collection of 7 inch Berliner records,
the H.H. Annand Collection of Phonographs, Cylinders and Discs, Part I,
an Operaphone gramophone, an H.M.V. Lumière gramophone,
an E.M.G. Mark IX gramophone, an E.M. Ginn Expert Senior gramophone,
a 1902 Columbia A.J. disc graphophone
a fine Edison Ambarola 1A phonograph,
an Orchestral push-up piano player, an Amorette No. 16F Organette,
a John Hicks barrel pianoforte, No. 437,
a J.H. Zimmermann 'Adler' disc musical box,
a key-wound Nichole Frères cylinder musical box, No. 25876
a Nichole Frères Overture cylinder musical box, No. 24239,
a Mojon Manger and Co. Grand Format cylinder musical box,
a Flute Voix Celestes cylinder musical box,
an interchangeable cylinder musical box on stand,
a rare Piece à Oiseau cylinder musical box
and over one hundred other lots of Mechanical Music



*An extremely rare weight-driven Tinfoil
phonograph, c.1880*

Viewing three days prior to sale, including Saturday 29th November,
9.30 am - 4 pm

Illustrated Catalogue: £1

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